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American Art News

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SOCIETE NATIONALE IS TAMELY ACADEMIC

Few Strikingly Good Things in Whole Display—Foreign Artists, Including Americans, Help to Preserve Interest

By MURIEL CIOLKOWSKA

PARIS.—Had Mr. Charles Woodbury formed his opinion of contemporary French art after a visit to this year's Salon de la Société Nationale des Beaux-Arts there would have been some excuse for it. This Salon never has been typical of the best or the most vital in French art, and it does not even deserve its name for its most attractive elements have often been of international origin. Whatever the theories in vogue behind the scenes, it may be said with absolute truth that this group has neither pioneered nor consecrated those artists who have most contributed to the survival or revival of French art life, with the exception of Puvis de Chavannes and Rodin in the past and Bourdelle in the present. None of the names which stand out like lighthouses in recent evolutions, names like those of Monet, Renoir, Seurat, Lautrec, Cézanne, Signac, Matisse, Van Gogh, Henry-Edmond Cross, Marchand, Fauconnet, most of whom were revealed by the Indépendants, are associated with this society.

As we enter that section of the gloomy Grand Palais, which houses alternately art works, horses, motor cars, aeroplanes and poultry, we run against—emerging tall, noble, striking in the chilling dimness—the work which is the first and will be the last we shall see in the course of our survey that is at once competent, original, poetic. It is the figure from Bourdelle's monument to the Argentinian General Alvear, symbolic of liberty, though I like it less than that wonderful "Vierge a l'Offrande" he gave us last year and of which we have a small, even more attractive version on this occasion. This artist, the only one here breaking new ground with the most impressive results, also shows a bust of Sir James George Frazer, the English writer. Hard by is a stone group, pleasing if somewhat excessive in its simplicity, for a war memorial, by Wleirick and which will be one of few not to spoil a country village. A head by Marcel-Jacques; a bust by Swieciniski; a nude fragment by Mademoiselle Poupelet; a portrait by Loutchansky; a *cire-perdue* bronze by Cecil de B. Howard; repoussé bronzes by Gonzels; a figure by Dejean; Clara's figure for "Liberty"; a war memorial by Mlle. Anna Bass and a portrait by her give this section comparative superiority over preceding years and over the pictorial galleries this year.

Most anomalously M. Escoula has been granted admission with an alarmingly ugly heroic-sized figure supposed to represent the painter Cézanne but I see M. Escoula is sociétaire, which Cézanne never was, nor even an outside exhibitor. The very fine seals cut in black granite by Mateo Hernandez have nothing to fear from too high temperature in the galleries, but they have nevertheless been kept out in the garden together with Toussein's war memorial in bronze. Eugénie Shonard perpetuates Bréton types and the Bréton costume as no sculptor has done before. This gifted young American also shows a cat expressed after that Egyptian manner which seems to come naturally to her. There is feeling in Jeanne Jozon's figurines.

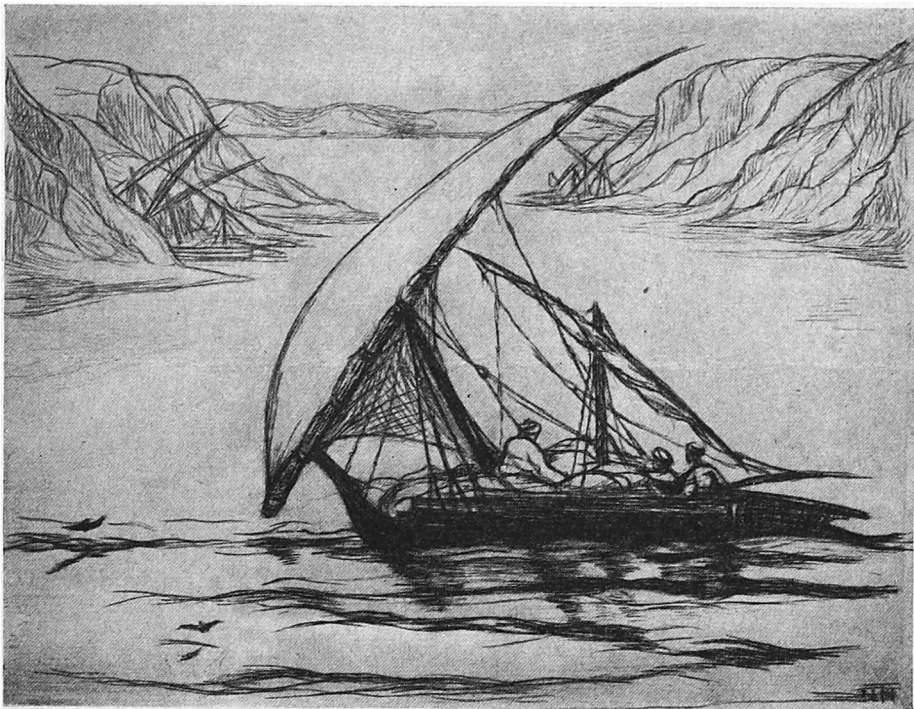
As we go upstairs the first room we come into is numbered 15. I do not think it would be possible to find a popular magazine showing illustrations as insignificant, as cheap, as trivial and totally incompetent as is the work collected on these walls. In room 14 again we find a picture which is typical of the Nationale mind. It represents a man playing the violin to a lady lying nude on a couch. The thing is at once commonplace and far-fetched. In room 13 this silly artificiality is strained to the utmost. Alone Mlle. Breslau and Marian Dawson make no attempt to compete with it. In room 10 I find two impressionistic pictures by Clarence M. Gihon. Over the rest the wisest is to draw a curtain.

Now are passed a hundred pictures which have nothing whatever to do with art or even paint and I come to room 9, where I find refreshment in three pictures by Zingg whom I should like Zubiatur, hanging opposite, to study. Henry Déziré hangs next to Zingg, and there is something very bad in the wax work line by M. Delorme a few yards off. Maurice Denis, also in this room, is one of several celebrated men on the decline by leaps and bounds. In Mlle. Grégoire's portrait of M. Aman-Jean we find some of the qualities which at one time distinguished the best artists associated with this Salon.

Room 8 affords an agreeable surprise in two portraits by Van Dongen, one of an old gentleman, the other of M. Pierre Lafitte. In room

(Continued on page 2)

An Impression of Old Egypt



"UPPER NILE"

In the artist's exhibition at the Knoedler Galleries.

Etching by ZELLA DE MILHAU

ACADEMY SELLS 12 PICTURES FOR \$21,100

Ranger Fund Purchases Includes Works of Symons, Garber, Waugh, and Dines Carlsen — 14 Black-and-Whites Sold

Twelve paintings and fourteen black-and-whites were sold at the Annual Exhibition of the National Academy of Design for a total of \$21,477. Of these there were purchased out of the Ranger Fund, Gardner Symons' "Glean on the Hill Top," for \$5,000; Daniel Garber's "Tohickon," \$4,000; Frederick J. Waugh's "East Coast—Dominica, B. W. I.," \$2,000, and "White and Silver" by Dines Carlsen, \$1,000. Chauncey Ryder's "Mount Mansfield, Vermont," was also sold for \$2,500.

The other paintings sold included: George H. Bogert's "Evening in Venice," \$1,500; Robert W. Von Boskerck's "In the Adirondacks," \$1,500; C. J. Stenger's "Glory of Spring," \$1,200; Frank Tenney Johnson's "Joe Ericson of the S-M-S," \$1,200; Edward C. Volkert's "Spring Pasture," \$600; Olive P. Black's "The Berkshire Hills," \$300, and William Meyerowitz's "Still Life," \$300.

The black-and-whites included: "Mount St. Michael, Brittany," Clarence A. Gagnon, \$35; "Bridge of San Martin, Spain," Marie H. Moran, \$50; "The Artillery Train," Kerr Eby, \$27; "Pitching Horse," Rose Santee, \$18; "Veterans," \$10, and "The Parthenon, Athens," \$20, George C. Styles; "Obscure Turning," Clifford Addams, \$80; "The Violinist," \$15, and "Arch of Titus, Rome," \$20, William Meyerowitz; and "Young Virtues," Gertrude Fiske, \$15. Four of Joseph Pennell's etchings were also sold: "The Bridge," "The Bay," and "The Shot Tower," for \$18 each, and "Wrens City," for \$33.

Miss Hyatt and Walter Griffin

Elected National Academicians

Two new Academicians, Anna Vaughn Hyatt, sculptor, and Walter Griffin, painter, were elected at the annual meeting, April 26, of the National Academy of Design.

The Academy's officers were re-elected, Edwin H. Blashfield being again named as president, Harry W. Watrous vice-president, Francis C. Jones treasurer, Douglas Volk recording secretary, and Charles C. Curran corresponding secretary. Herbert Adams, sculptor, and Hobart Nichols, painter, are the new members of the council.

MacMonnies' "Civic Virtue" Emplaced

Frederick W. MacMonnies' much-discussed statue of "Civic Virtue" was put in place in City Hall Park on April 21 with parts of the figure protected by plaster-of-paris. The proper arrangement of the work in connection with the base will not be finished until today, probably, and then the park paths and lawns will be rearranged to give the work a more suitable setting.

"The Thinker" on Rodin's Grave

PARIS.—One of the two versions of Rodin's "Penseur" has been placed on the great sculptor's grave at Meudon, while the other has been removed from the Panthéon to the Musée Rodin in the rue de Varenne.

HOWARD YOUNG BUYS POTTER PALMER ART

New York Dealer Pays Nearly \$1,000,000 for 74 Paintings—Five Innesses a Feature of Great Chicago Collection

Howard Young, whose galleries are at 620 Fifth Avenue, has made one of the most important purchases of paintings in recent years through securing seventy-four canvases from the collection of the late Mrs. Potter Palmer, of Chicago, for a sum close to \$1,000,000. The paintings are to be brought to New York and a selection of them are to be shown in the Howard Young Galleries in about two weeks.

Chief among the American paintings in the collection are five works by George Inness of very fine quality. There is also a George Fuller, a Wyant, two Blakelocks, two by William M. Chase and George De Forest Brush's "Indian Sculptor."

European pictorial art is represented by three Corots, a Dupre, five Cézannes, four works by Diaz, two by Mauve, two superb Daubignys, a Renoir, six Monets, two Jacques, four typical pictures by Raffaelli, and others by Barye, Zorn, Degas and Isabey.

Mr. Young secured all the paintings left by Mrs. Palmer with the exception of those bequeathed to the Chicago Art Institute and those retained by her son, Potter Palmer, Jr.

Sculpture Society Abandons Its Plan for a Show in Central Park

The National Sculpture Society has withdrawn its application for permission to hold an outdoor exhibition in Central Park because of the opposition of several associations which maintained that such a show would establish a precedent not beneficial in its effects. The committee of sculptors who signed the communication of withdrawal to Park Commissioner Gallatin was composed of Daniel Chester French, Lynn Jenkins, Emil Fuchs, W. Frank Purdy and A. A. Weinman.

Commissioner Gallatin had given his tentative consent to the display, which was to have been held north of the Metropolitan Museum, and was intended as a demonstration to the Museum officials of the advisability of maintaining a permanent show of sculpture outdoors. The commissioner still feels that it would be a good thing to have an exhibition of the kind that was planned. He also thinks it would be advantageous for the city to acquire a piece of ground to be laid out as a formal garden for regular art shows. He will discuss the idea with other city officials.

Henry Tyrrell Leaves for Europe

Henry Tyrrell, art critic of the New York World, sailed for Europe on the Mauretania on April 25 for a six weeks tour of the art centers of the Continent. He will visit London, Paris, Rome, Florence and Vienna, where he will write of the modernists as well as of the work of the older schools.

BELLOWS GETS FIRST PRIZE AT CARNEGIE

His "Eleanor, Jean and Anna" Had Won the 1921 Pennsylvania Academy's Gold Medal—Two Awards to Frenchmen

By DAVID LLOYD

PITTSBURGH.—The twenty-first international exhibition at the Carnegie Institute, which opened with the customary Founder's Day exercises Thursday, displays 297 paintings, one only from each artist represented, with no sculpture. The paintings from Europe number 123, those from American artists, 174. This represents a sifting out of about one out of every two submitted. The figures show the total number submitted as 621, of which 296 were submitted abroad and 325 in the United States.

The jury comprising Charles C. Curran, secretary of the National Academy, and Charles H. Woodbury, the marine painter, with Mrs. Laura Knight representing the English contingent and Lucien Simon, one of the Institute's friends from its beginnings, the French, met in London, Paris and New York before making its last deliberations in Pittsburgh where the final assembling was done and prizes awarded.

That the jury should have chosen for the award of the first prize the painting by George Bellows entitled "Eleanor, Jean and Anna" will meet general approval. The prize is a medal of the first class. This painting, full of the most neatly balanced interest in characterization, yet expressed with the artist's vigorous and somewhat heavy-handed emphasis, had already won honors. At the Pennsylvania Academy in Philadelphia it received the 1921 gold medal. It holds a central and dominant position in the present show in the first gallery, which is cleared for these annual affairs, and which this year has been given over to American work exclusively.

Hanging by national groups is one of the new features. The French contribution occupies the next two galleries which divide the remaining prizes. Emile René Ménard, the classicist who had the honor here two seasons ago of a special room filled with his echoes of the ancient Mediterranean world, receives the second prize, a medal, for a calm and nobly proportioned landscape with figures, "Women Bathing in the Grève." One of his works hangs in the Institute's permanent collection and almost all of the twenty-one paintings of his one-man show in the 1920 exhibition were disposed of for public galleries or private collections in this country.

Henri Lebasque, who takes the third prize, also a medal, with his fluently surfaced if slightly radically visioned "Banks of the Seine, Andelys," is a new man here, known in Paris as one of the founders of the Salon d'Automne. O. Guillonnet is another new visitor. Jean Edouard Vuillard sends a freshly and cheerfully prosaic celebration of the Paris sunlight flooding a small park and a sweep of subway construction. Henri J. G. Martin is of their company as are Aman-Jean, Charles Cottet, Lucien Simon, Jacques Emile Blanche, Le Sidaner, André Dauchez, Henry Lerolle and other men whose styles and substance have been familiar in these epitomes of European art from the first. But the distinctive note of the collection as a whole may more properly be found in the fact that a considerable number, some fifty or more, of new men have been brought to the front on this occasion.

The works from British painters, also grouped apart and the more effective by reason of such hanging, result in at least one constellation of distinguished men and manners. The visitor may find together artists of the stripe of Sir John Lavery, Sir William Orpen, Sir Frank Brangwyn, Sir James J. Shannon—American-born by the way—and running over the names may begin to think he has picked up a list of birthday honors. With them and still without handles to their names are Arnesby Brown, celebrated for his landscapes in oils and water color; Alfred J. Munnings, who makes a vivid study of a blooded bull, a canvas of smashing exhibition power; R. J. Enraght Moony, who becomes more dreamy and a little more cramped than ever; Gerald Kelly who gives us a svelt version of Somerset Maugham under the title "The Jester."

Augustus John contents himself with a portrait study of a Canadian soldier, honestly observed work which suffers perhaps by reason of the painter's reputation and the expectations raised by it. Walter Greaves, trailing thoughts of Whistler, shows the Thames in a gray light. William Nicholson and his wife both send interesting portraits. A sort of composition which can only be felt as massive is reflected by Sydney Lee and in the canvas in which Laura Knight displays her affection for the lighted ripples of deep water seen from a height. One or two schools of influence stem

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from some of the reminders here, as in the case of Stanhope Forbes, Reginald Frampton and Philip Wilson Steer. The light touch in topical reference of Richard Jack is attractive in his golfing group against an unweary landscape background. For capture of temperament and type without loss of technical freshness nothing here approaches the engaging work of Alan Beeton called "Portrait of Mr. Pugsley."

The Europeans not lumped with the French and British, always in a minority at the Carnegie shows, come off slimly this year. Three men of Prague strike their note clearly in landscape and portrait work, Antonin Slavicek, Antonin Hudecek and H. Hanatschek. But most of the men of other nationalities are picked up in the French capital, when in fact they are not found in the United States. The Armenian themes of Hovsep Pushman, represented here in "The Daughter of the Sheikh," have had their first currency in our West. The few Spaniards include Enrique Martinez-Cubellsy Ruiz and Ignacio Zuloaga, the last in a characteristically composed Spanish scene, "Women on the Balcony." Elsa Backlund-Celsing and Anna Boberg almost exhaust the Scandinavian list, Boberg with a glamorous snow storm over water.

Besides the prizes three honorable mentions are awarded and for these the jury chose American works in each case, landscapes by Charles Reiffel, Henry B. Snell and Fred Wagner. It is a pleasure to find an artist of such individuality and conviction as Reiffel coming into favor, though he presses his technical mannerism rather far and tortures his color conscience with problems of unrelieved greens. An older painter who has his habitual turns of expression and also addresses himself with a passionate downrightness to the study of natural difficulties is Ernest Lawson, whose recently admired version of gull flight over Long Island dunes, "Incoming Tide," is hung with the works of two dozen other Americans in the small preliminary gallery. Sargent's modest and delectable head of Woodbury is here facing that painter's swooping wave. Emil Carlsen's placid expanse of Caribbean waters is an interesting foil for Frederick Waugh's wave, heavy in impact, fresh and luminous in color.

By hanging the American work together and assigning it the most favorable display in the extensive main gallery the Institute has given a compact account of our best accustomed standards. Neighboring the Bellows prize canvas is the lively design and happy coloring of Gifford Beal's recently seen "Montauk Point" with its line of fowl streaming across the lighthouse profile. A garden setting for the figure by Helen M. Turner hangs well near that canvas by Hawthorne in which he has wrapped his "Motherhood" figure in scarlet tones. There is a more painter-like imagination in this work than in Blashfield's skilfully but theatrically lighted "Angel with the Flaming Sword," which holds the end of the gallery. The Child Hassam on the opposite wall is the reclining figure in green silk before a low screen in gold known as "April," a pattern without a window. George de Forest Brush's deliberately reminiscent art, at once remote and racy of the

day, asserts the importance of meaning and controlled feeling. Richard Miller's figure work, in contrast, is of the surface. R. P. R. Neilson composes his figures in a pattern of opulent hues. Wayman Adams is shown at his best in his interior with the pressmen and Joseph Pennell, apparently silent. Tarbell and Benson, Arthur B. Davies, Horatio Walker, Charles H. Davis; Redfield and Schofield and Groll, Leopold Seyffert and Gertrude Fiske, Speicher and Glackens, Robert Henri—the list would be a long one and the best of lists is hardly entrancing.

A word should be said for the Pittsburgh painters, for whom the Carnegie assemblages have a special significance. One of the toasts of the town is young Malcolm Parcell, who is developing a type of interest which while effective in the crowded lines of an exhibition is below the best reach of his facility and gusto. Norwood MacGilvary is a colorist of a neat and fantastic turn. Johanna K. W. Hailman, who is widening her reputation as a painter of flowers, shows a good portrait. Ferdinand Kaufmann, George Heppenstall, Bertha G. Johnson, win their place on the walls with sufficient credit. The Pittsburgh-born would of course include many more. Mary Cassatt is represented modestly in a small portrait head. Ernest Blumenschein shows his Mexican "October" in its flashing colors. Henry O. Tanner's Biblical subject has a theatrical lighting on faces of real dignity. George W. Sotter is sound and convincing. We should still have to note William Wolfson, Vincent Nesbert, Christ Walter, F. W. Metzkes, Elizabeth R. Robb, Howard L. Hildenbrandt, Charles J. Taylor and William H. Singer, Jr.

The Societe Nationale

(Continued from page 1)

4 Waroquier's landscapes are also conspicuous for strength and originality. In this room too are Despagnat, René Ménard, unvarying in spirit, if somewhat inferior in quality, to his earlier work; Jacques Blanche, with two portraits and still lifes, and Myron Barlow.

In room 7 I find Miss Boyd and Mignon; most of all the rest are either absurd or vulgar and the best uninspired and wanting in vision. In room 5 I noted Roy Brown's landscapes. In room 6 the finicking seems to be the rule. However it is one of the biggest and, comprising as it does, M. Aman-Jean, Frieseke and Beatrice How, one of the most substantial. Here are also Raffaelli, rather hard and small; Reboussin, whose wild animals are not at home in this drawing-room atmosphere; André Jolly, sonorous; Louis Legrand, heavier than usual; Forain, whose moralizing, for some reason or other, is always given carte-blanche; Henriette Crespel, conscientious; Bernard Harrison, and then Philippe Besnard, with a sculptured bust.

Room 2 is satisfactory with Lebasque, Edwin Scott, Auburtin, Alcourt and Baker Clark. In room 1 is Lucien Simon's important picture of Besnard's painting class. Courbet's, of his own studio, now in the Louvre, is a superior work. Phil Sawyer has the honor to be in this room though his portrait is badly hung. Mr. Sawyer should study Van Dongen's backgrounds. —M. C.

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BARNARD "CLOISTERS" MAY BE DISPERSED

Existence of Finest French Gothic Collection Outside France Threatened by New Real Estate "Improvements"

Unless George Grey Barnard can get a purchaser for his art museum, The Cloisters, on Fort Washington Heights, who will present it to the public intact, the museum, its contents and all the objects in the surrounding grounds will have to be sold. This decision has been forced on Mr. Barnard through the action of the city in proposing to cut a street along the face of the palisades to the east of Fort Washington Avenue, which will put a heavy assessment on his property and also by the proposed sale of the land, immediately adjoining The Cloisters grounds, to the north, for building purposes.

If this property should be sold, Mr. Barnard's plan for preserving this natural terrace for a great public park will be destroyed and with it will go the country's opportunity of receiving from the governments of China and Japan the gift of two XIII-century temples they have offered to be placed in the proposed park.

As the property situation of this great natural terrace is the clue to this whole plan it may be explained that, beginning at 191st street, Mr. Barnard owns 228 feet along Fort Washington avenue, on which The Cloisters stands, the estate property (of about 500 feet) adjoins it to the north, beyond which Columbia University owns a lot and John D. Rockefeller, Jr., a frontage of 2,300 feet, which Mr. Rockefeller has already offered to the city for park purposes.

If the estate frontage should be sold and apartment houses built on it, the natural beauty of the great terrace will be spoiled and with it will go all chances of the site being preserved for a park. Also there will be no place to erect the Chinese and Japanese temples promised as a part of the great plan of Mr. Barnard to turn this whole terrace into a park. Mr. Barnard has been forced to the decision to sell The Cloisters because the natural beauty of his site will be spoiled by the "improvements" planned and also because of the heavy assessments he faces if they are carried through.

He has been offered \$1,500,000 for the objects in The Cloisters by one of the most important firms of dealers in antiques in Fifth Avenue, and Mrs. Samuel Untermyer offered him \$1,000,000 for The Cloisters and its contents for her own private museum, both of which offers were refused. Since he opened the museum in 1914, he has added \$200,000 worth of art objects to the original collection. The cost of the land and building was \$120,000.

Brouet, French Etcher, Discovered by Americans, Finally Makes a Most Successful Debut in Paris



"THE NET MENDERS, CANNES"

By AUGUSTE BROUET

PARIS.—Etchings have been the salient feature in Paris art life recently and so numerous were they as to give the impression that the galleries had agreed to hold them in concert. The beautiful collection of Watteau and Janinet prints at Brunner's is still a draw while the success of Louis Orr's exhibition more than warranted Guiot's decision to give it a longer run.

Another surprise sprung upon the art-loving public has been the work of Auguste Brouet, (Galerie Barbazanges), shown for the first time in France. Full of significance is the circumstance that this artist's name should have enjoyed celebrity in the United States before reaching us over here. The display of etchings is extensive and various. Brouet owes his great freedom of manner to masterly draughtsmanship and wide knowledge of the secrets of his craft. The majority of his plates picture the life of the streets, whose mystery so attracts him. He depicts the most miserable by-lanes, the most wretched slums, sordid booths in the people's fairs, and rag-pickers, hawkers and peddlers have found their painter-poet in him. He portrays them

with wonderful and genial sympathy and with almost incomparable skill. The magic name of Rembrandt has already been pronounced in comparison with that of Brouet. Others might be obscured by this comparison, but Brouet's reading of the pitiful side of life and the power of his technique both warrant the challenge.

Being so fond of the street he is naturally drawn to gipsies, tumblers, mountebanks and all the wanderers of the road, and their constant portrayal naturally led him to undertake the illustration of Goncourt's "Frères Zemganno," in which the characters are acrobats and the setting is a circus. The sequence of the task and the nature of the subject have been favorable to an evolution in Brouet's habitual manner as also to the display of his happiest and most original gifts. A set of plates representing dancers recalls neither Degas, Forain nor Louis Legrand, which is saying much for their originality, while the nudes combine the precision of Rops with the delicacy of Whistler. Lastly, some plates directly suggested by the war evoke its tragic aspects while illustrating some of its more familiar phases.

SOUTHERN ARTISTS EXHIBIT GOOD WORK

Their Second Annual Show at Memphis Is Marked by Sane Modern Painting, and Is Superior to the First Display

MEMPHIS.—The second annual exhibition of works by Southern artists, collected by the Southern Art Association, opened April 15 at the Brooks Memorial Art Gallery, to continue until May 31. Oils, water colors, etchings and works in the crafts are included. The jury of selection comprised Ralph Clarkson, Leopold Seyffert and Pauline Palmer, all of Chicago. There were over 500 entries, and about 250 works were accepted.

The first prize was awarded to Camelia Whitehurst for "Portrait of a Child," and second to a group of pictures by Anne Goldthwaite. The first honorable mention went to E. Sophonisba Hergesheimer for a group of pictures, and second to M. Elizabeth Price, also for a group. First mention in miniatures was given to Corinne Jamar and second to Lelia Waring. The first prize in textiles and crafts was won by Charles Stewart Todd for a batik panel.

The exhibition is marked by much sane modern work, and is said to be greatly superior to the first display of a year ago in Charleston. The hanging committee did its work well, and the result is that the pictures harmonize in a most pleasing way. Numerous canvases besides the prize winners stand out by their merit, notably Walter Ufer's "Storm Toward Evening," Louise Lyons Heustis' "Japanesque," Joy Pratt Markham's portrait called "Memories," J. W. Dawson's "Japonica," A. J. Schram's "Woodland Road in Winter," May Paine's two landscapes, Ella Wood's "Gulf Breeze," and portraits by Catherine Critcher and Anne A. Neely. "The Chickens" by Margaret Law, is also notable for its tonal values. Hugh H. Breckinridge, E. Reed Whaley, Harold H. Wrenn, Jean Robinson, Cornelia Earle and Carrie Hill are others who contribute unusual work.

Among the small canvases are two mountain scenes by Percy Holt that are rich in color and well composed, and good works by William Steen and Mrs. J. W. Ware. Of the water colors a group by Alice Huger Smith and individual pictures by E. Woodward, Mary C. Lane, Eleanor Custis and Marie Atkinson Hull are striking works. Charlotte Gailor is well represented among the illustrations by a dancing scene. Clever etchings or drawings are sent by A. C. Webb, Jr.; Ray Twitchell Smith and Mrs. William Mason Smith.

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ARTISTS HOLD SWAY IN OLD PHILADELPHIA

Entire Week Given Up to Them—Exhibits in Store Windows, Lectures, Festivals and Various Entertainments

PHILADELPHIA.—Artists' Week in Philadelphia, which in a way is something new under the sun, began Saturday night, April 22, when the Sully exhibition at the Pennsylvania Academy of the Fine Arts was still on view to the public. Artists' Week is the outcome of suggestions made by Richard T. Dooner to the Fellowship of the Pennsylvania Academy. The idea that the members of the Fellowship collectively have "at homes" in their studios on a specified day or number of days had been suggested by him at board meetings for three years, but no action was taken.

Last month Mr. Dooner invited a number of representative artists to meet in his studio to discuss the idea as a civic and general art group movement rather than a Fellowship movement. The additional plan soon developed of making a gallery of the shop windows on Chestnut street. Soon all the art organizations in the city had cooperated, and the scheme had assumed such surprising proportions that the cities of Chicago, St. Louis and Syracuse wrote that they wished to send a representative to study the working out of the plans. There has also been considerable discussion of the need of a federal department of art.

As always happens, responsibility has fallen to a few individuals. Alfred Hayward, chairman of the exhibition committee, deserves special mention, for he has worked day and night for the past month, arranging for the use of windows with merchants, taking measurements of windows, inviting work, receiving work and planning for lighting. He has been assisted by Mrs. Juliet White Gross, secretary of the Philadelphia Artists' Week Association, Beatrice Fenton and Herbert Pullinger. Mr. Dooner is president of the organization; H. Devitt Welsh is chairman of the committee on arrangements; J. Frank Copeland is treasurer, and John Frederick Lewis, president of the Academy of the Fine Arts, is honorary president.

Among the artists whose work is to be seen throughout the week on Chestnut street are Charles Gafly, Albert Laessle, Daniel Garber, Violet Oakley, Joseph T. Pearson, Jr.; Hugh Breckenbridge, Fred Waugh, Robert Henri, John Sloan, George Walter Dawson, R. Tait McKenzie, Charles Morris Young, Henry Mc-

Carter, Paul King, R. Blossom Farley, R. Sloan Bredin, John Folinsbee, Morgan Colt, Henry Rand, George Sotter, Morris Hall Pancoast, William C. Watts, Fred Wagner, Herbert Pullinger, Devitt Welsh, Robert Susan, Beatrice Fenton, Alice Kent Stoddard, Martha Walter, Jessie Willcox Smith, Juliet White Gross, Mary Townsend Mason, Blanche Dillaye, Nancy Ferguson, Elizabeth Washington, Mary Butler, Edith Emerson, Fern Coppedge, Katherine Farrell, Anna Speakman, Lillian B. Meeser, Cora Brooks, Isabel B. Cartwright, Georgiana B. Harbeson, Cesare Ricciardi, Frederick Nunn, W. A. Hoffstetter, Elizabeth Bonsall, William Townsend Morgan, Ralph McLellan, John Dull, Paul Gill, Alfred Hayward, Joseph Sacks, Alexander Blum, Violetta and Lazar Raditz, Thornton Oakley, Ethel Betts Bains, A. Edith McMurtrie, Edith Mann, Pearle Aiman, Helen Reed Whitney, Philip Whitney, Catherine McCormick, Fred Hara, A. S. Garrett, Grace Evans, E. Howard Suydams, Edith Coyne, M. W. Zimmerman, William H. Richter, Laure Ladd, Alice Cushman, Marion MacIntosh, Ethel Herrick Warwick, Baruch Feldman, Hyman Pincowitz, Florence Dell Bradway, Howard A. Patterson, Laura McCombs, Paulette Van Roekens, Mildred Miller, W. L. Blumenthal, George Philips, Anne Fry Smith, Louisa Eyre, Alexander Portnoff, Giuseppe Donato, Helen Fox, Martha Hovenden, Luigi Maraffi, Aurelius Renzetti, Frank Stevens, Dominic D'Imperio, Gladys Edgerly, Walker Hancock, Mildred Sartelle and Frank Stamato.

The Modernists, among whom are represented Carl Newman, Arthur Carles and Sayen, held a group exhibition in L'Aiglon (a restaurant), and there were exhibits of the work of four deceased Philadelphia artists—Thomas Eakins, Thomas Anshutz, Joseph Coll and F. Walter Taylor. On Sunday, April 23, ministers spoke on the relationship of art to religion. In the evening, a forum was held in the Academy of Music, at which Herbert Adams, Edwin H. Blashfield, Charles Dana Gibson, Cass Gilbert, Albert Kelsey, Violet Oakley and Dr. Floyd Tomkins, rector of Holy Trinity spoke.

During the week many lectures on art of general interest to the public were delivered, five of which were at the Academy of the Fine Arts. On Monday evening, Dr. George Walter Dawson, of the University of Pennsylvania and president of the Philadelphia Water Color Club, spoke on Philadelphia artists. On Tuesday evening the topic was the application of art to business and the speakers were Miss Harriet Sartain, John F. Braun, Samuel Fleisher, Hugo Elliott and George Harding. On Wednesday evening Andrew Wright Crawford discussed the art opportunities offered by the Sesqui-Centennial. On Thursday, technical methods in art were dis-

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cussed when C. B. Falls presided and Charles M. Beck, W. H. Holdt and William Kitteridge spoke.

And on Friday evening the Philadelphia chapter of the A. I. A. held a symposium, at which the past architecture in Philadelphia and present-day American architecture and architectural methods were discussed. C. C. Zantinger presided and the speakers were Charles Z. Klauder, Dr. Warren P. Laird and Horace Wells Sellers. On Tuesday afternoon Hampton L. Carson spoke at the School of Industrial Art on history's debt to art, and on Wednesday afternoon Dr. Samuel Wodehouse lectured there on Sheffield plate. In the evening the girl students of the Graphic Sketch Club gave an exhibition of rhythmic dancing. On Saturday evening there will be a "Howard Pyle entertainment" in Rittenhouse Square, after which the art students in the city will form in procession and march to South Camac street, where they will be entertained by the various clubs on that "biggest little street in the world."

Addresses on art were given at fourteen luncheon clubs, and in the public schools special art lectures and exhibitions were held. The parochial schools exhibited in the auditorium of the Snellenburg store.—E. W. P.

Autumn Salon Still Bars Germans

PARIS.—The Salon d'Automne will continue, so far as the forthcoming Salon is concerned, to keep its doors closed to artists of German nationality.

BOSTON ART CLUB HAS CHILD SHOW

Unusual Display of Works by Youngsters, from 7 to 14, Has Humorous Aspect and Attracts Many People

BOSTON.—One needs to be a humorist in order to write about the fascinating exhibition of drawings and paintings by children of New England at the Boston Art Club. The ages of the exhibitors range from about seven years to 14, and while the exhibits are not catalogued a guess would be that nearly 500 pictures are hung.

Every sort of a queer motif, from a water color of "Adam and Eve in the Garden" to a picture of Tennyson's "Elaine" draped in a white mantle and stretched out on a black river barge, has suggested itself to the fertile minds of these youngsters.

The titles are as varied as the pictures. There were more than 100 people viewing the exhibition on a recent afternoon. It is a unique show and nothing like it so far as we have heard has been done before on such a scale. —S. W.

Brussels Museum Buys Matisse Works

BRUSSELS.—Two pictures by Matisse have been acquired for the Museum of Brussels.

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MAY 15TH-17TH—THE BURDETT-COUTTS LIBRARY, including upwards of six hundred letters from Charles Dickens and the Finest Known copy of the First Folio of Shakespeare.

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MAY 18TH—VERY FINE COLOUR PRINTS after George Morland, from the collection of the late Sir Edward F. Coates, Bt., M. P., sold by order of the Executors.

Illustrated catalogues (4 coloured plates). Price 2/6d.

MAY 19TH—VALUABLE MINIATURES, SNUFF BOXES, Objects of Vertu, etc., including a Magnificent Sevres Bonbonniere, exquisitely painted by Dodin, after Boucher, the property of Sir Edward Marshall Hall, K. C.

Illustrated catalogues (5 plates, one in colours). Price 2/6d.

Catalogues of the above sales may be consulted at the offices of the AMERICAN ART NEWS, 786 Sixth Avenue, New York, and at their Agents in New York, Boston, Philadelphia, etc.

(For addresses, see page 8.)



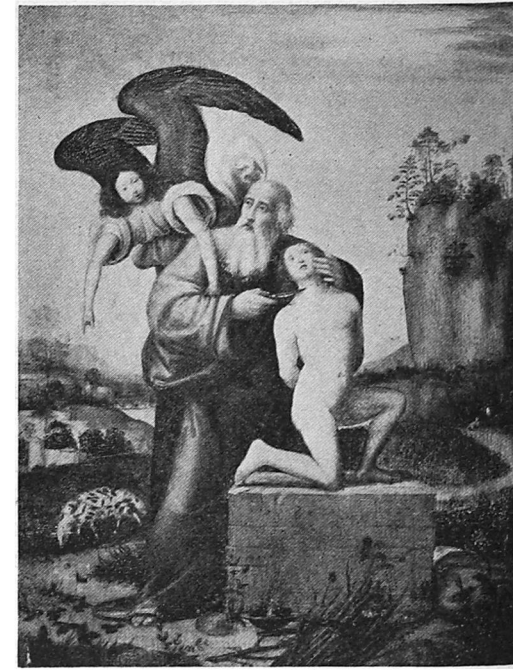
SALE MAY 19TH—A Bonbonniere, painted by Dodin, after Boucher.



SALE MAY 10TH—M. Basaiti, c. 1520. "The Fall of Man," the property of the late Rosalind, Countess of Carlisle.



SALE MAY 19TH—A Bonbonniere, painted by Dodin, after Boucher.



SALE MAY 10TH—M. Basaiti, "Abraham's Sacrifice."

CURRENT SHOWS IN NEW YORK GALLERIES

Caro-Delvaile Exhibits His Cats and Gypsies at Wildenstein's and Leon Kroll Displays His Vivid Landscapes

Just what relation there is between "cats and gypsies" is not made plain by Henri Caro-Delvaile in connection with his exhibition of thirty-seven paintings thus labelled, which is on view in the Wildenstein Galleries through May 6, although a cynical person might be tempted to remark that there must be many "cats" among feminine gypsies.

Mr. Caro-Delvaile knows cats. He shows this in his brindle and white house-tiger hooking a gold fish out of a bowl with the gleam of the hunter in his eye; in his graceful black "Tom" stepping along atop of a brick wall; in his black and grey felines snarling at each other; in his big mother cat nursing a litter of kittens. His cats have the flowing grace of line and movement possessed by all the tiger tribe, they have humor, they are properly disdainful, they are cruel.

This painter's gypsies, all dancers in action, have feline qualities, and this, possibly, is what makes them so much more spirited and alive than most of the dancers we see on canvas. Their grace and abandon is inimitably caught and preserved in these pictures, the hues of which range from pastel-like tones to colors bold to the point of crudity. Gypsies and cats alike, in these canvases, are charged with the absolute feeling of life itself.

Etchings by Zella de Milhau

Zella de Milhau, etcher, does not confine herself to one medium in her current display in the Knoedler Galleries. She uses dry-point and aquatint as well, and in these two forms she seems to be even more at home and certain of herself than in the pure etchings. Among her twenty plates, "The Cañon," printed in soft browns and blues, is by all odds the most successful of her prints. The one dry-point, "Green Grocer, Greenwich Village," ranks next with its simple composition and its rich, burred line. She has even tried, with marked success, her hand at mezzotint in the print, "Boats Along Shore, Assouan."

Of the etchings the most successful are the "Bird Houses, Southampton," and the "Sand Dunes, Long Island," the latter plate having the serene simplicity inherent in such a prospect. Miss De Milhau's war experiences as a motor driver led her to undertake scenes among

the battle-fields of France as in "The Two Crosses" and "Protecting Hands," both charged with the tragic pathos of hour and place and admirable from the viewpoint of technique and printing. The exhibition may be seen through May 6.

Kotch Interprets California

The tempera paintings by George J. Kotch which the Babcock Galleries are showing until May 13 are landscapes of California. They are coast scenes typical of the country around Point Lobos and Carmel and are divided in interest between the sea washing over the rocks, and the trees which cling so tenaciously to the very margin of the shore. Of the two subjects, the latter are the more successful, although among the pictures of the sea are "Gray Day," "Low Tide" and "Moonlit Rocks" which deserve special notice.

But the windswept cypress trees furnish Mr. Kotch with his most interesting subjects. Their forms are so boldly defined, they are often so fantastic in appearance, with their bare, jagged lower branches and their surmounting thatch of green, that artists have been tempted to exaggerate them in order to achieve an effect. But Mr. Kotch has refrained from this and has given us some exceedingly satisfying pictures of their pale smooth trunks in varied lights—in the first pale glow of morning, in the even light of afternoon, and in the last glow of sunset.

Mr. Kotch does not paint the "sunny California" that easterners often hear of. He seems more interested in a certain peculiar phase of the California atmosphere when the sky is not vividly blue, and yet when the landscape maintains strength of tone and definiteness of line in spite of the lack of sunlight. His "Old Cypress" in such a light is particularly satisfying.

Leon Kroll's Vivid Power

The outstanding characteristic of Leon Kroll's landscapes and still-life subjects, which form an interesting part of his exhibition at the Howard Young Galleries, is their strength of color and firmness of line. In his figure paintings he employs a subtler touch, such as in the group in the "Day in August" and "Nude," in which contour is emphasized rather than line.

"Hill and Sea" shows Mr. Kroll at his greatest vigor, both in construction and in use of color. The bold outline of the dark rocks against the sky, the cows at the foot of the slope and the distant blue water, are all handled with emphasis on contrast of tone so that the picture takes on a dramatic quality in its vividness. "West Shore Terminal" is a snow scene, showing the railroad tracks from the top of a hill whose dark rocks jut out from their white covering. The artist's success here is in treating so great a sweep of curving tracks

(Continued on page 8)

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PARIS.—Another world's postage stamp record was broken when a 5-cent postage stamp of Boscawen, New Hampshire, the only one of its kind known to be in existence, was sold at the third and final day's sale of the collection of M. Ferrari de la Renotiére at the Hôtel Drouot for 123,375 francs, roughly \$12,000, the highest sum ever paid for an American stamp.

This stamp was bought by Mr. H. Griebert, of London, who purchased the famous British Guiana 1-cent stamp a few days ago for the record sum of 352,000 francs. Both the Boscawen stamp and the British Guiana stamp will go to the United States, Mr. Griebert having purchased them for Mr. A. Hind, a wealthy American manufacturer.

The Boscawen stamp was issued by Postmaster Worcester Webster, a relative of Daniel Webster. It was not found or known to collectors until 1894. It bears a simple type-set inscription, "Paid 5 cents," in blue on a thin yellowish paper.

Sothebys Sell Illuminated MSS. and Books for Earl of Lonsdale

LONDON.—Messrs. Sotheby sold printed books and illuminated manuscripts, including the property of the Rt. Hon. the Earl of Lonsdale. The sale realized £4,291, the following being the more important prices:

"The Great and Newly Enlarged Sea Atlas or Water World," Amsterdam, J. van Keulen, 1682, £95; R. L. Stevenson, "The Graver and the Pen," 1882, £62; "To the Thompson Class Club, from their Stammering Laureate," 1882, £95; Flemish XVI century illuminated MS. on vellum, £90; French early XV century illuminated MS. on vellum, £295; Irish late IX or early X century MS. on vellum, £115; six autograph letters of David Garrick at prices ranging from £48 to £100; Thomas Carlyle, a series of eighty-three autograph letters, £200.

At a sale of Coins, Patterns, and Proofs, the property of a Nobleman, recently deceased, the following prices were realized:

Pattern five-pounds, 1820, by Pistrucci, £128; pattern crown, 1817, by W. Wyon, struck in gold, £120; pattern five-pounds, 1831, by W. Wyon, £115; British Columbia, pattern twenty dollars, 1862, £330; South Australia, an irregular ingot in gold, £185; South Australia, an oblong rolled ingot in gold, £105; Victoria, gold, one ounce, 1853, £105. Total of sale, £8,051.

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RENEWED ACTIVITY IN PARIS ART SALES

Several Important Auctions for May Include Collections from America—Worch Total is Now 634,405 Francs

PARIS.—The sale of art works has again assumed activity with the spring. Various sequestered collections gave rise to animated bids, nevertheless the really important events did not begin until after Easter. The Leenhardt auction sale announced here already, consisting entirely of modern paintings, among which are seven important Corots, will be assiduously attended at the beginning of May. It will be followed by the Marquise de Ganay's gallery described in these columns recently. M. Lair-Dubreuil is handling both these sales.

The Mme. X. sale takes place on May 15 at Georges Petit's, where Henri Baudoin will put up an important collection of old masters which comes from America. A little later another American collection affording many interesting items will be put up. The end of May will see the auction sale of the Michel Pelletier collection of modern pictures.

The fifth sale of the sequestered Worch collections closed on a total of 634,405 francs. Some of the prices were as follows, in francs: Apple-green cracked enameled porcelain Ming vase, for which 3,000 fr. had been asked, 10,100; Coromandel lacquer screen, Kang-hi, 19,200; screen, twelve panels, 18,500; another screen, 17,000.

The fifth sale of the Heilbronner sequestered collections closed on a total of 179,381 francs, making a grand total for the five sales of 5,101,865 francs. Some prices: Small XVI century piece showing a boat on the sea, 14,100; XVI century fragment with a figure, 9,105.

A print sale at the Hôtel Drouot brought the following prices: Rembrandt—"The Three Crosses," 7,300; "Jesus Preaching," 2,520; Zorn—"The Artist and His Wife," 6,000; "Portrait of Mme. Dayot," 4,100; "Portrait of Renan," 2,850. —M. C.

Auction Reports

Luis Ruiz Spanish Antiques

Anderson Galleries, Park Ave. and 59th St.—The Luis Ruiz collection of Spanish antiques, April 19, 20, 21, 22. Total, \$59,625.50 for 817 lots. A report of the sale on items of \$400 and over:

311—Green damask hanging, Spanish, 17th century; A. N. Bade, agent.....	\$450
313—Red velvet ecclesiastical hanging, Spanish, 16th century; Mrs. H. Du Page.....	560
327—Religious painting, 5 panels, Spanish, 15th century; Mrs. H. Du Page.....	725
400—Door with iron nails and knocker, Spanish, 13th century; W. R. Hearst.....	500
557a—Strip of very fine Venetian lace, Venice, 17th century; Mrs. H. Du Page.....	410
597—Richly carved table with 4 drawers, Spanish, 17th century; Arthur Williams.....	400
599—Renaissance Vargueno with ivory encrustations, Spanish, 16th century; Mrs. H. Du Page.....	530
600—Renaissance Vargueno with ivory encrustations, Spanish, 16th century; E. F. Collins, agent.....	500
801—Painting on panel, Spanish, 15th century; Mrs. A. F. Casey.....	425
802—227 yards red damask in 37 pieces, Spanish, 17th century; Horace Moran.....	1300
803—309 yards of red damask in 28 pieces, Spanish, 17th century; Frederick Rose.....	2000
804—141 yards of red velvet in 26 pieces, Spanish, 17th century; Mrs. H. Du Page.....	4150
805—Petit Point tapestry, Louis XVI period, Spanish, 18th century; Mrs. Vivian Pierce.....	775
806—Petit Point tapestry, Spanish, 18th century; Mrs. A. F. Casey.....	750
809—Gothic wrought iron chorister's desk, Spanish, 15th century; Mrs. H. Du Page.....	700
810—Gothic walnut choir chair, Spanish, 15th century; Mrs. H. Du Page.....	1600
811—Gothic walnut choir stall, Spanish, 15th century; Mrs. Vivian Pierce.....	1600
812—Renaissance tapestry, Flemish, 16th century; F. F. Collins, agent.....	1400
813—Woolen tapestry, Gothic style; sold to order.....	3900
816—Important wooden ceiling, Moorish, Spain, 14th century; W. R. Hearst.....	3700

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The art collection of the late Theodore N. Vail, including pottery, porcelain, bronze, jade, etc., and European and American paintings, afternoon and evening of May 1, afternoon of May 2.—The library of the late Theodore N. Vail, including first editions of Thackeray and Dickens, letters and relics of George Washington, etc., evening of May 2, afternoon and evening of May 3, afternoons of May 4, 5, 6.

Clarke's, 44 East 58th St.—Spanish antiques from the Raimondo Ruiz collections from Barcelona, afternoon of May 6 and every afternoon of the following week.

EHRICHS TO SELL 132 PICTURES AT AUCTION

Old Masters and Early American Works to be Dispersed at Anderson Galleries—Stuart, West, Reynolds Represented

The Anderson Galleries will sell at auction, on the nights of May 9 and 10, a group of old masters and early American paintings from the collection of the Ehrich Galleries and numbering 132 canvases.

Among the Americans represented in the collection are Gilbert Stuart, by a portrait of Mr. Sutcliffe; Benjamin West, by a "Portrait of a Man" and the lovely "Portrait of Mrs. West and Child," both of which were shown in the West Memorial Exhibition; and Rembrandt Peale, by a portrait of Edward Tilghman and one of Lewis Warrington, a naval officer, whose sword accompanies the painting. There is a portrait of "The Artist's Mother" by William Sidney Mount; a self-portrait sketch by Henry Inman, N. A.; three portraits by Thomas Sully; two by Ralph Earle; one by Daniel Huntington; and a portrait of "I. W. Forbes, Silversmith," by Samuel F. B. Morse.

John Wesley Jarvis is represented by a portrait of "Captain Sargent" and the other American painters include Matthew Harris Jewett, Mather Brown, Chester Harding, Asher Brown Durand, by his "Capture of Major Andre," Samuel Lovett Waldo, Copley, Matthew Pratt and Thomas Birch.

The English works include a characteristic landscape by Gainsborough, two portraits by Barker of Bath, a "Landscape With Figures" by Constable, two figure groups by George Morland, a self-portrait and a caricature group by Sir Joshua Reynolds and others by Shee, Romney, Opie, Sir Godfrey Kneller and Lely.

Of the Continental schools there are canvases by Vestier, Rembrandt, Julio Romano, Van Scorel, Van Dyck, Pannini, Lippi, Hondelcoeter, Bellotto, the Master of Frankfurt and several good school pictures and attributions. The collection will be opened for exhibition on May 4 and it is announced that the pictures will be sold under the full guarantee of the Ehrich Galleries and exchangeable at any time at the full purchase price.

Studio Gossip

H. Melville Fisher's exhibition at the Ainslie Galleries has been one of the most successful one-man shows of the season. Mr. Fisher sold four of the landscapes in his display, which lasts until May 1.

H. Vance Swope has closed his studio in the Van Dyck, and will sail for France on the Savoy May 6, to remain through July. He expects to return to the Maine coast for August and September.

Alexandrina Robertson Harris, miniature painter, who was awarded the Charlotte Richie Smith prize at the Baltimore Water Color Club's exhibition, received an honorable mention in the annual show of the National Association of Women Painters and Sculptors.

John Young-Hunter, whose portraits were recently exhibited at the Fearon Galleries, is showing a dozen pictures at the Mohr Galleries in Toledo.

Frank A. Brown is represented in the current Salon Français by a typically American picture, "The Coast of Maine," which he considers the best he has yet painted. It depicts the rocks and surf at Machiasport.

Walter Ufer has made several sales in Chicago and other midwest cities through the Milch Galleries. He is planning for a one-man show early next season at Milch's.

Elizabeth Grandin, who has been taking a course in agriculture this winter, is going to Hamden, N. J., to supervise a farm of 250 acres in addition to her painting.

Edith Penman and Elizabeth Hardenbergh will leave their Van Dyck studio on May 1 and go to Woodstock for the summer.

Ross Moffett has been painting at Provincetown all winter. He made a number of studies of the wreck of the *Thistlemore*.

Henry Davenport has just finished a very successful portrait of Miss Barbara Holt, daughter of Mr. and Mrs. E. W. Holt.

Floyd Crews and Frederick K. Detwiller are painting at Frenchtown, Pa.

Frank A. Bicknell, who has been in New York for the past two weeks, has returned to

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Pittsburgh, where he is connected with the College of Fine Arts, Carnegie Institute.

Charles Andrew Hafner has started to work upon a portrait bust of Willem Mengelberg, the famous Dutch conductor.

Charles H. Platt's "Winter Landscape" has recently been purchased by the Albright Gallery, Buffalo, through the Milch Galleries.

Will H. Stevens will teach at the Natchitoches art colony, Louisiana, this summer from June 5 to July 3. He is now regularly connected with the Newcomb School of Art in New Orleans.

The frontispiece of the latest bulletin of the Butler Art Institute, Youngstown, Ohio, is a reproduction of the portrait of J. G. Butler, Jr., by Ivan Olinsky, which has been presented to the Institute by J. Warner.

Mr. and Mrs. George H. Clements, 27 West 67th street, are back from the Bahama Islands where they have been staying all winter. Mrs. Clements, who has been ill, is rapidly recovering.

Victor Higgins has come to New York from Taos, N. M., for a visit.

Raymond Neilson, who has been painting in Santa Barbara, Cal., has returned to Westbury, L. I.

Frank W. Benson, who has been in the Bahamas all winter, is now back in Boston. His work this winter was mostly done in water color.

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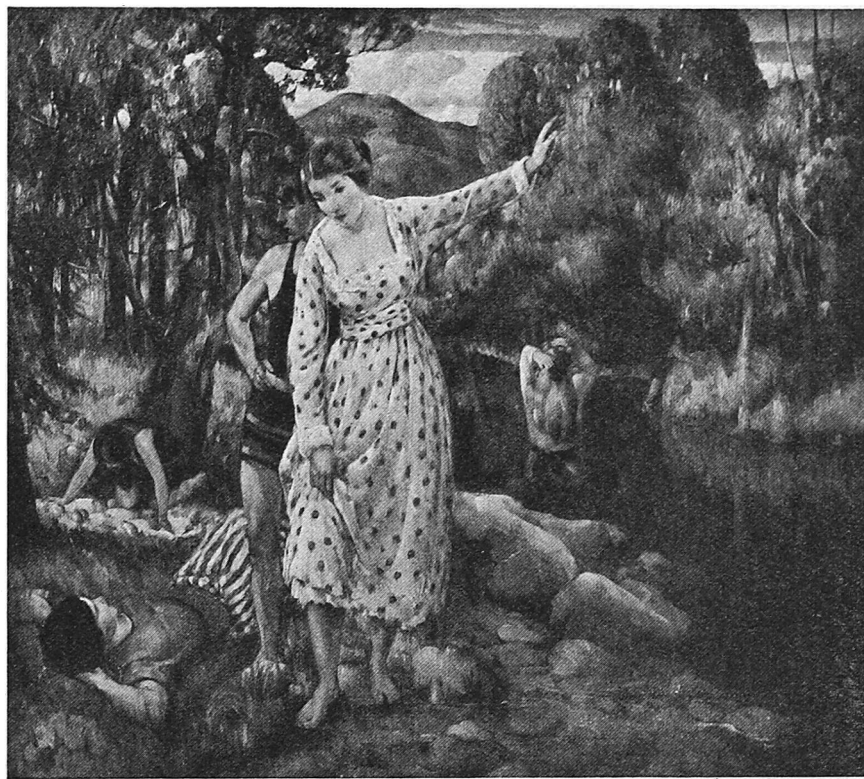
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MANY PARIS ARTISTS
NOW LACK STUDIOS

And as Many as 8,000 May Be Homeless
by 1924—Building of Villages and
Expulsion of Dilettantes Proposed

PARIS.—The dearth in studios for French artists is such in Paris that it is calculated that, at the present rate of decrease in quarters and increase in production there will be something like 8,000 homeless painters and sculptors in the capital by 1924.

The society of former Ecole des Beaux Arts students propose two remedies: the construction of artists' villages, and the expulsion of those numerous amateurs and dilettantes who like to play the Bohemian life without any special talent or other good reason in the studios wanted by artists in earnest.

But how this measure is to be realized is not explained, not to speak of keeping out the class in question from the proposed villages which it is more than likely they will quickly colonize. —M. C.

Mrs. Whitney Makes a Bronze War
Memorial for Washington Heights

Mrs. Harry Payne Whitney has completed a war memorial that is to be dedicated in Mitchel Field, 167th street and Broadway, on May 30. The memorial is a bronze group of heroic figures representing soldiers, sailors and marines, mounted on an octagon-shaped base, thirty feet across, with steps leading up to the group.

The names of 358 service men, who died fighting overseas, will be inscribed on twenty tablets in bronze. The fund for the memorial was contributed by the people of Washington Heights.

CARUSO ART WORKS
SHOWN AT CANESSA'S

Sculpture and Drawing Made by Famous Tenor, as Well as His Private Art Collection, Are in Exhibition

Enrico Caruso's work as a sculptor and artist is the center of interest in an exhibition including his private art collection in this country, that is on view in the Canessa Galleries until May 7, with other memorabilia of the famous tenor, the show being for the benefit of the Caruso American Memorial Foundation. The personal work of the famous singer in sculpture and drawing includes a self-portrait bust in plaster (an admirable likeness in a serious mood), a plaster bas-relief portrait of the late Heinrich Conreid, a self-portrait in the same material and form, and a humorous bas-relief, "The First Violin," showing the profiled heads of Caruso and V. Fiafara, the cartoonist, both very much bored with the lesson. There is also a framed group of Caruso's pencil drawings of his own head in various operative roles.

From his personal collection of rare art objects there are shown several pieces of Italian Renaissance furniture of the XVI century; a XV century marble mural panel in high relief, "Virgin and Child"; a group of pieces of Limoges enamel of the XV and XVI centuries, many of which came from the J. Pierpont Morgan collection; and a beautiful bronze group, a mother and two children, from Italy and of the XVI century. One case contains twenty small bronze works of the same period which Mr. Caruso bought when the Morgan collection was sold.

Among other objects shown are letters written by the tenor and the original costume worn by him when he made his debut as the Duke in "Rigoletto" in 1903.

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Vol. XX April 29, 1922 No. 29

A LESSON IN PRICES

To all young artists there is a very pointed lesson, if they will have the grace to appreciate it and heed its moral, in the recent experience at the opening of the Joseph Pennell exhibition in the Keppel Gallery, New York. At that show, Mr. Pennell added to his etchings a group of thirteen of his water colors that had the distinction of being admirable in themselves and the work of an artist of international distinction. These pictures were offered at the extraordinarily modest price, considering Mr. Pennell's reputation, of seventy-five dollars each, with the result that nine of them were sold on the opening day and two others subsequently.

Here is an artist who is probably more widely known at home and abroad than any other contemporary American worker in the fine arts. Since painting water color is a new venture for Mr. Pennell, so far as public exhibition is concerned, he did not capitalize his reputation in the art world and put exaggerated values on his work, but offered them at the kind of modest prices which used to obtain in New York city when a water color sold better than any other kind of picture.

Contrast this very sensible practice with that of our young and comparatively unknown painters who may never have sold a picture and yet ask \$300 or \$400 for one of their small works and from \$1,000 to \$2,000 for larger ones. It pays an artist to advertise himself, by having his pictures bought and hung in a private collection or in a home where there may be only a few paintings, just as it does anyone to sell anything of a more commercial nature. A picture on the wall of a home is a 365-day-a-year advertisement for the artist, whereas a picture in his studio gathers dust and adds nothing to his fame or livelihood. To revert to the case of Mr. Pennell, in relation to the profits coming from an artist's work advertising it and him, through his wise and sensible practice of offering his pictures at low prices he has nine more advertisements of Joseph Pennell, artist, now than he had before his show was opened.

Cannot our young painters take to themselves the obvious moral this experience points?

OUR "ART-CONSCIOUSNESS"

Under the title, "American Art-Consciousness," the Paris edition of the New York Herald prints the following editorial:

"There is evidence that American art is becoming more self-conscious, but self-conscious in the better sense of the word. It is not in derogation of French art that some critics believe that it has almost reached the apogee of its development. Every artistic nation has arrived at some time or other at this point. What remains in Italy today of the glorious impulse of the Renaissance, of which it was

the incomparable mother? France succeeded to Italy in the queenship of art, just as the younger spirit of endeavor, if intelligently guided, will always succeed to the elder. The artistic glory of France will never die; but like that of Italy, of Spain, of the Low Countries, it may at last become chiefly retrospective rather than actively present.

"American art has long been in tutelage to that of Europe. Is the time near when this tutelage will cease, at least in a large degree? Should this be so, the fact will not be essentially a detriment to France, though it would be an inestimable good for America.

"That American art has already begun to see more surely with its own eyes, rather than through borrowed spectacles, is indisputable. This is the immensely hopeful sign. Another is the pronounced new vigor that characterizes all the numerous movements for the encouragement of American art. It is witnessed somewhat in Paris as well as in America itself. American artists in Europe are wisely venturing more and more upon exclusive exhibitions of their own work. Such exhibitions have not always a popular success, largely because the foreign public knows too little about them; but their ultimate influence may be great. American visitors or American residents abroad who give to them a sympathetic and appreciative support, either because of personal good taste or patriotic pride, will not regret it.

Obituary

BARON DENYS COCHIN.

Baron Denys Cochin, who has just died in Paris, was one of very few Academics who liked modern art. He was one of the earliest purchasers of Cézanne's pictures, some of whose finest specimens were in his collection and were put up for auction at the Hôtel Drouot in 1919. Several young "Independents" had the honor of his patronage. His house had been decorated by Maurice Denis. One of his ancestors, Nicolas Cochin, was drawing master to Mme. de Pompadour.

SHERIDAN FORD.

The once famous art critic Sheridan Ford, whose book about and quarrel with Whistler caused a furore, died in Detroit, Mich. He made several artists famous when he was writing for New York and continental papers and magazines.

ALFRED MONTGOMERY.

Alfred Montgomery, known as the "farmer-painter," is dead in Los Angeles. He was 65 years old. Montgomery was best known for his paintings of farm life. His "Down on the Farm" was hung at the Paris Exposition in 1900 and later was sold for \$10,000.

EDWARD LOUIS GRENET.

Word has been received of the death in Paris of Edward Louis Grenet, native San Antonio (Texas) artist, who was one of the Americans who obtained recognition in the Grand Salon de Paris. He leaves, besides his wife and three daughters residing in Paris, three sisters, Mrs. Mary Callaghan, of New York; Mrs. Marguerite Bowman and Mrs. Adele Powell, both of Washington, D. C., and one brother, August Grenet, of New York.

FREDERIC LAUTH.

The portrait-painter, Frédéric Lauth, knight of the Legion of Honor and member of the Société des Artistes Français, is dead in Paris, aged 56 years.

EDWARD Q. WAGNER.

Edward Q. Wagner, Detroit painter and sculptor, died at the age of 67 in the German Protestant Home, Detroit. He was a pupil of Julius Melchers and a life-long friend of Gari Melchers, the son. Many private homes in Detroit contain paintings by him, and he did much of the sculptural work on the St. Louis fair buildings in 1904. He spent five years executing work for the Brazilian government in Rio Janiero.

MME. EUGENE CARRIERE.

Mme. Eugène Carrière, widow of the painter, is dead in Paris.

New Eclectic Members in Exhibit

Two newly elected members of the Eclectic group will show in the seventh annual exhibition to open on Monday, May 1, and extend through the month at the Dudensing Galleries, 45 West Forty-fourth St. They are Robert I. Aitken, and Nathan D. Potter, son of Edw. C. Potter. The other members are Theresa F. Bernstein, James Britton, Sidney E. Dickinson, Philip L. Hale, Eugene Higgins, Maurice Prenderast, George Luks, Henry Salem Hubbell, Richard Kimbel, Walter Griffin, Alice Judson, Royston Nave, and Mahonri Young. Two deceased members, Solon Borglum and Robert Z. Brandegee, will be represented by memorial exhibits.

HARTFORD ACADEMY HAS A STRONG SHOW

Annual Exhibition Now Ranks With the Country's Leading Displays—Sharman Awarded First Prize for a Still Life

HARTFORD—Many noted artists have their best work in the twelfth annual exhibition of the Connecticut Academy of Fine Arts at the Annex Gallery of the Wadsworth Atheneum. From a very modest beginning the standard of these shows has gradually been raised until they now rank with the important general exhibitions of the country. This year 140 paintings and six pieces of sculpture are on view from April 17 to 30, inclusive.

The Charles Noel Flagg prize of \$100 was awarded to John Sharman for his still life, "Flowers and Fruit," and the Dunham prize for the best portrait to Norma Wright Sloper for her picture of Mrs. C. E. Armstrong. Honorable mentions went to James G. McManus for "Diamond Glen, Farmington," to Harry Leith-Ross for "Dibbles Corner," to Edith G. Phelps for "The Mother," to Edith C. Barry for "Behind the Scenes," to Walter Ufer for "The Fiddler of Taos" and to Lucy Flannigan for "Grandmother Whitmore." A special appreciative tribute was awarded to the late Robert B. Brandegee's portrait of Sarah Porter.

Harold A. Green shows a splendid portrait of the late Professor H. R. Monteith, Daniel F. Wentworth a pleasing "Berkshire Woods," Eben F. Comins a very decorative canvas, "The Dryad," William B. Imlach "Wash Day," Oscar Anderson two richly colorful pictures, "Evening" and "End of Day," Alta West Salisbury a luminously depicted still life entitled "The Copper Pot," Matilda Browne "Garden Flowers," William Baxter Classon "Persephone," Albertus E. Jones a well-painted nude, "In the Studio," Clara M. Norton "Captain Rudd and Family," Carl Ringius "Peace," a harmoniously toned view of the outer harbor of Gloucester in twilight, and "Wintery Night, Rocky Ridge," W. Merritt Post a small but strikingly good canvas, "The Green Meadow," Nunzio Vayana "Bragozzi," an Italian scene; Carle J. Blenner "Dahlias," Carl J. Nordell "In the Arbor," Everett Warner "Winter Evening, New York," Charles C. Curran "Cloud Fancies," G. Victor Grinnell "A Connecticut Hillside," Francis Dixon "Spring Day," Harriet R. Lumis "Winter," Francis H. Storrs "Flowers," and Theo. J. Morgan "Waiting for High Tide." Among the other well-known names attached to pictures are George W. Sotter, Agnes M. Richmond, Mary Butler, Marion L. Pooke, Arthur Spear, Hugh H. Breckenridge, Everett L. Bryant, Cornelia C. Vetter, Susan Ricker Knox, George Laurence Nelson, William Meyerowitz and Usher De Voll. George Lober, Karl F. Skoog, Madeleine A. Bartlett and Evelyn B. Longman show sculpture. —C. R.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 5)

and all attendant detail without destroying the unity and balance of his composition.

Mr. Kroll's genius for organization results in some still-life studies of forceful power. One combines a plant, some books and fruit in a manner which is not only satisfying as to surface pattern, but for its feeling for three-dimensional structure. His rich color has depth of quality rather than mere luster. One of his most interesting flower subjects is a jar of red tulips, painted so simply and yet with much care for form and line. Another, having a lemon tree for its main theme, is more subtle in coloring. The exhibition continues until May 13.

Portraits by Jessie Voss

A group of pastel portraits of well known people by Jessie Voss is being shown at the Folsom Galleries until May 6. These pictures have achieved a notable richness of quality. The artist is particularly successful with her flesh tones, evident, for instance, in her portrait of Mr. J. Henry Alexandre. Two of her most successful presentations of women are of Mrs. Martin D. Saportas and Mrs. J. G. Hope.

"Miss King" in an orange shawl is exceedingly artistic, and the full length of Mme. Nina Tarasova in blue has unusual vivacity. Among her younger sitters is Miss Iris Sellar, shown against a decorative background, and Master Courtland Dixon, holding a boat in his hands. Other portraits are of Mrs. Lawrence McK. Miller, Capt. J. G. Hope and S. Bryce Wing.

Three Shows at Art Center

There are three current exhibitions at the Art Center—paintings by Ben Carré, designs and illustrations made by the soldier-students of the school maintained by the Society of Illustrators, and the work of the pupils of the Ethical Culture School.

Mr. Carré, who finds time from the designing of stage sets for moving pictures to follow his avocation, painting, is showing his pictures for the first time in New York. Most of his subjects are landscapes, of which his more quiet-toned pictures seem the most interesting. There is pleasing quality in his "Snow

on the Hills" and "Evening on the Brook." The latter has repose and quiet charm, and is satisfying in conveying the spirit of the landscape as well as its form. Another, which shows a tree boldly outlined against a pale evening sky, is firm and clear in drawing. Only one figure painting is shown, "Study of a Girl Reading," but it is one of the best examples of his work and suggests that he would do particularly well to continue in that field.

The exhibition of the Society of Illustrators shows work done by wounded soldiers. Members of the society give their services as instructors in the work of rehabilitating these men. All of the work is singularly free from the touch of the amateur and has a decidedly professional air.

Another exhibition of students' work is that of the Prevocational Art Department of the Ethical Culture Society, whose pupils are exhibiting their paintings, illustrations, pottery, metal craft, block printing, textile designing, bookbinding, lettering and designs for the stage.

Painters and Sculptors First Show

The Painters and Sculptors are having their first exhibit at Pratt Institute until May 13. The exhibits are sixty-eight in number and represent the work of twenty artists. Among the landscapes shown, Benjamin's Eggleston's "Autumn Hills" and "Across the Valley" are interesting for their subdued and mellow color. Frederick K. Detwiller's "Port of Noank" has distinct individuality with its domination of steely blue tones. "Early Spring" by Sara Hess is charming in pattern and is rich in pure and gleaming greens. Frances Keffer's "May Day" is full of warmth and sunlight. W. R. Leigh contributes some desert subjects, among which his large painting of a camp-fire is strongly executed.

Charles Vezin is represented by a number of New York subjects in which he accentuates the rich tonal quality which the dusk gives to its tall buildings. "Aspiration" is one of the finest of these. Clara Fairfield Perry has sent two landscapes, Nicholas S. Macsoud some of his Arab subjects and a vivacious portrait, and James Weiland an interesting presentation of sunlight and shadow which he calls "Autumn's Flickering Sun."

Among the sculptures Isabel M. Kimball's decorations for a swimming pool and design for a fountain are especially interesting.

Diversity Among Modern Americans

There are some interesting and diverse examples of modern American art at Mrs. Sterner's Gallery for the next few weeks. If one is looking for the dramatic and powerful, there is the amazing vigor of George Bellow's prize fighters in "Saturday Night." The action and energy of the figures have their foil in the eager stillness of the audience, among whose faces are so many vivid revelations of character.

Or, if one is looking especially for color, there is George Luks' "Macaws," which glows with the blue, red and green of their plumage. Sheer strength of light and dark, on the other hand, are the interesting points of Rockwell Kent's "Maine Coast," in which snow and pines are strikingly presented against a stormy sky.

For purity of tone and exquisite feeling, there is a still life of water lilies by Leon Kroll. Eugene Speicher's "Girl's Head" is a delineation of personality that compels attention. Robert Henri depicts Paris in sepia tones in his painting of the banks of the Seine against the dark skyline of the city. Albert Sterner's "Nude" has delicacy of both color and line. Eugene Higgins is represented by "Nativity," Samuel Halpert by "The Greek," and Louise Upton Brumback by "Bass Rocks" and "The Beach."

Greenwich Village Artists Exhibit

The painters and sculptors of Greenwich Village join in an exhibition at Greenwich House during the week of April 24 to May 2. A small admission is charged which is to be used for the art education of gifted neighborhood children. The art department of Greenwich House is employing the atelier method of study for the first time in this country.

The exhibition is extensive, and not only shows the work of well known artists but much of the craft work done by students. Among the sculptures is Daniel Chester French's "Memory," a half reclining figure looking in a mirror, which has great poise and dignity. By Frederick MacMonnies is a lightly poised Bacchante, and by Charles Keck a "David" that shows a slender, wiry figure, with his sling and stone in hand. Sherry Fry shows a "Garden Figure" on bronze. Lucy Perkins Ripley is represented by two entirely different types of her work in "Dawn" and "Contemplation."

Among the paintings, drawings and etchings, eighty in number, are two portraits of children by George de Forest Brush that have refinement of both line and color. "Boy with Wine," by Charles Hawthorne, portrays a boy in a white smock, in which economy of color makes all the more remarkable its richness of tone. Ezra Winter and Barry Faulkner contribute some finely executed designs for decorations. Mary Foote is represented by a portrait of Frederick MacMonnies, Charles Prendergast by some carved wood panels, and Maude Mason by "Flower Arrangement."

Artists to Judge French Millinery

PARIS.—A jury of celebrated artists will be invited to pronounce on the prettiest hat of the year, submitted before their critical eyes by all the milliners of Paris.

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PORTRAITS OF MEN

EMINENT IN THE BANKING AND FINANCIAL LIFE OF
CANADA

By H. HARRIS BROWN

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CHICAGO

The second international water color exhibition, organized by Director Harshe at the Art Institute, is the most comprehensive display of pictures in this medium ever shown in this city. The entire east wing, with the exception of two small galleries, is devoted to 376 paintings. The Martin Ryerson collection of pictures, by Winslow Homer, fills a room with drawings made during a succession of years in England, the Bahamas and in America. Many sketches can be recognized by their relation to greater paintings in oils. The Desmond Fitzgerald collection of Dodge Macknight's drawings hangs upon light-toned walls which emphasize the strong color combinations upon white paper. The rainbow effects are dazzling. Mr. Fitzgerald, who has written a book about Mr. Macknight, delivered a lecture upon the work of the painter shortly after the opening of the exhibition. There are twenty-five travel sketches made in Newfoundland, Cape Cod, Jamaica, Spain and France, and in Maine and New Hampshire.

Of all the nationalities represented, the English seem to have retained their British traits while the 169 Americans are distinctly cosmopolitan, having yielded to foreign influences. Of the continental Europeans in education and origin, there is a goodly number who live in this country, including Kay Neilson, of New York, classed as Danish; Miklos Gaspar, of Chicago, as Hungarian; Sigurd and Bertha Schou, of the same city, as Norwegian, and Boris Anisfeld, resident of New York, as Russian. The English group comprises Charles W. Bartlett, Charles John Collings, W. Russell Flint, Wilfred G. De Glehn, W. Lee-Hankey, Arthur Rackman, William Orpen, Maxwell Armfield, Gerald Moira, Cecil W. Robertson, James McBey, Frederic Whiting and Blamire Young.

From France comes the work of Bernard Boutet de Monvel, Lucien Simon, Ferdinand Luigini, Georges Lepape, J. Francis Auburtin, Jean Gabriel Domergue, Edmund Dulac, Georges Dubois and A. E. Marty. Munich predominates in the contributions from Germany. Hans von Bartels, Wera von Bartels, Frank Raoul, A. Hagel, Mayer-Franken, Mayershofer, Schaupp, Pfeiffer Blum and Casper are among the twenty-five from that stronghold of art. Berlin sends work by Lovis Corinth and Ernest Oppler, and Augsburg, Dusseldorf and Nurnberg are also represented. Carl Larsson, Jahn Bauer and our own Birger Sandzen are classified as Swedish.

Hiroshige's nine water colors hark back to a great day of Japanese water color paintings, while Take Sato, living today in London, has delightful sketches of the present time. Holland is represented by Isaac Israels, Belgium by Alex. Marcette, of Brussels. Ludek Marold and Joza Uprka represent Czechoslovakia.

Returning to America, the 162 water colors have a coast-to-coast character, with Francis McComas, of California, at one end of the line, and John Singer Sargent, who has one foot in Boston and the other in London, at the opposite end. Alexander Robinson gives himself a Paris address, while between Joseph Pennell, of New York, and Thornton Oakley, of Philadelphia, and the far West is a strong regiment of water color painters hailing from Minneapolis, Chicago, Milwaukee, Lawrence, Kan.; Columbus, Ohio, and as far south as Savannah. The exhibition is the most attractive of the year, as is proved by the crowds attending it.

Twenty-six decorative paintings by Louis Kronberg, are on exhibition at the galleries of Carson Pirie Scott & Company. They include a group of Spanish dancers—"The Yellow Shawl," "The Dancer in Yellow," "La Zingara," "Lolita," "La Linda" and "Encarnacion."

An exhibition of contemporary British etching assembled by Laurence Binyon, curator of the division of prints of the British Museum, is being held at the Art Institute. Mr. Binyon chose about thirty-five representative etchers, including Hogarth, Lumsden, Blampied, William Strang, Sir Frank Short, George Clausen D. Y. Cameron, Frank Brangwyn, Muirhead Bone, James McBey, Augustus John, Lee Hankey, Ethel Gabain and Eileen Soper.

—Lena May McCauley.

LONDON

Topical as well as merely esthetic interest attaches to the sale which is fixed at Puttick and Simpson's for May 26, since this concern's disposal of the old Chinese porcelain and antique English furniture comprised in the collection of Gerard Lee Bevan, for whom search is at present being made throughout the length and breadth of Europe. The dispersal is taking place by order of the trustee in bankruptcy, but even if the sensational character lent by current proceedings had not attached to it the sale would be, on its own merits, of very considerable importance, seeing that it includes many pieces from the Richard Bennett collection and many notable specimens of famille verte, famille rose and Ch'ien-lung.

It has ever been the care of the artist-craftsman, even in the earliest days, to leave his impress on his work of art to the end that it might be handed down to posterity as the achievement of his hands and none other's. "Made by Ennion—let the buyer remember," is the inscription on the glass drinking-cup, wrought in the first century by the Sidonian craftsman and decorated by sprays of vine clusters and ornamented with ring-handles, which comes up at Sotheby's in connection with the collection of the late Sir John Evans. It is a surprise to discover that moulded and colored glass is of so early an extraction.

An exhibition which is at present occasioning more interest than any other is that of the sculpture and etchings of Henry Glicenstein, now showing at the Greatorex Galleries in Grafton Street. This Polish artist has hitherto been unknown to England, in spite of the fact that in Rome he has for many years been one of the most outstanding figures in the world of art. Of the Jewish faith, he has been strenuously supported by his co-religionists, whose judicious encouragement has saved him from the necessity to accept commissions for commissions' sake and so enable him to develop what one may unhesitatingly call his genius, without hindrance from the material side. There is a monumental unity about Glicenstein's sculpture, a gently flowing rhythm and a graceful articulation which convey the intellectual emotion of the artist with an extraordinary completeness. His drawings are sculptural in character, and his designs suggest bas-reliefs and the copper is chiselled rather than scratched, so that he has earned the title of a "sculptor-etcher" rather than of a "painter-etcher." It is possible that this method of dealing with the process of etching is traceable to the fact that his father was a tombstone etcher and that the boy may have imbibed his first knowledge of craftsmanship from watching his work.

Morland is one of the artists whose engravings and color-prints have witnessed during the past few years an enormous rise in public interest. It will be useful to watch prices when the "Foxhunter" series and the "Return from Market," from the late Sir Edward Coates' collection, come up at Sotheby's in May. Morland is an example of those men whose contemporaries failed to give them adequate respect, while their successors have, on the other hand, a little overrated their importance.

Those who want to break new ground in collecting, might well turn their attention to figures and ornaments in old English alabaster, in which much interest is now being reawakened.

—L. G.-S.

Vienna

At the "Kunstlerhaus" ("House of Artists") no less than 334 works by August Pettenkofen, who was born one hundred years ago and died in 1889, are on exhibition. Pettenkofen, an Impressionist, in his way, has outlived many a modern painter. Most of his often masterful work breathes the spirit of pure art. In his versatility (he produced oil pictures, water colors, pastels, drawings, etc.) he is Austrian in the best sense of the word. His is a beautifully reserved style, never obvious or obtrusive, but charged with a deep, inner life of its own. After having tried his hand at scenes of soldiers' life and battles and at painting portraits in which, although some of them are remarkably good, his individuality could not yet find full scope, he did his most original work in genre and landscape painting.

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PARIS

One of the advantages of the forthcoming international exhibition of arts and crafts will be the construction of a permanent building for exhibition purposes, in which Paris is cruelly wanting just now, the Grand Palais being constantly taken up by horse, motor-car and other more or less commercial shows, which, with the annual salons, leave no interval for exceptional events.

It has been decided that the arts and crafts show shall occupy, besides the building projected, temporary sheds on the Cours la Reine and Esplanade des Invalides. The cost of this show is estimated at seventy-five millions of francs, which will be met with grants from the State for sixty millions, and a loan from the City of Paris for fifteen millions, to be reimbursed from the entrance fees.

A temporary exhibition of art objects found recently in Syria, was opened on March 18 at the Louvre, by General Gouraud and M. Paul Léon, director of fine arts.

A recent legacy to the Louvre comprises a Castilian XVI century primitive "Burial of the Virgin," a Flemish portrait of Margaret of Austria, a "Madonna and Child," in painted stone, XIV century French work, and a stone bust of an angel, French XIII century work.

A singular and unprecedented dissension between professors and students took place recently at the Ecole des Beaux-Arts, when the eight candidates for the Prix de Rome for engraving protested at the subjects on the programme: "Child at Its Toilet" and "Prometheus." The professors refusing to alter their decisions, the students became somewhat riotous, upon which M. Bonnat, director of the school, annulled the competition, putting it off to the following year. The Académie des Beaux-Arts has the matter in hand for further investigation.

A special room will be granted Henri Martin at the Salon des Artistes Français, for the decorative panels he has been painting for the Conseil d'Etat building and whose theme is the glorification of human labor.

The Artistes Français jury is reported to have been particularly severe this year and to have rejected the work of three Prix de Rome winners.

Manuel Barthold, American portrait painter, who is represented at the Luxembourg museum, has sent a Breton genre picture entitled "On les a eus" and "Jeune Femme au Miroir," to the Salon des Artistes Français. Hugh Campbell Wallace, late American Ambassador in Paris, Prince and Princess George of Greece, and the late José Henrique Rodo, the celebrated Uruguayan poet, have been sitters at one time and another for Mr. Barthold.

—M. C.

WASHINGTON

The Abbot Thayer memorial collection, to be at the Corcoran Gallery of Art during May, comes from the Metropolitan Museum New York. Forty oils and 100 water colors and drawings are included.

David Edstrom, sculptor, gave a private view at his studio of the model of his "Man Triumphant." The wife of the Swedish minister presided at the tea table and distinguished musicians contributed to a musical program.

Walter Tittle, of New York, has his series of dry-point portraits on exhibition at Venable's Gallery. There are twenty-two, done from life, of the chief members of the recent conference on the limitation of armaments, as well as a number of portraits of beautiful women.

The Arts Club is having an exhibit of the work of two women artists, Mrs. Anne Rogers Minor and Miss Hattie Burdette. The former is a member of the New Haven Paint and Clay Club and her landscapes are Connecticut scenes. Miss Burdette's pictures are miniatures and pastels.

The Art Center, under the auspices of the Union of the East and West, will show during May a collection of rare hand-made goods from India, which includes brass, silver and lacquer, as well as rugs and embroideries. There will be in connection every evening lectures, music and dramatic recitals of Hindu plays.

—Helen Wright.

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BOSTON

Last fall Aldro Hibbard, a native of Belmont, Mass., decided to give up temporarily his work as instructor at the Normal Art School and spend the winter months among the hills of southern Vermont. His fourteen paintings now hanging at the Guild of Boston Artists are the result. Nearly all are broad, panoramic winter landscapes. In one of his larger canvases a warmly suffused light as from a setting sun traverses the center of the picture over a wide valley, lighting up the snow-capped rocks and trees and finally touching the distant mountain tops. The effect is striking and beautiful.

Hayden Jones, for years a sketch artist for a Boston daily paper, has turned to etching and the first exhibition of etched prints is being shown at the gallery of Doll & Richards. F. W. Colburn, art reviewer of the Boston Herald, says: "Worthy of almost any of the masters of crisp characterization is 'The Hanging Jury' of good men and true (for this was prior to women jurors), whose entire gaze is fixed on some blood-stained shred of cloth held in the prosecuting attorney's hand. Each figure has its neatly individualized gesture and facial likeness. This work alone is enough to make a new etcher's reputation."

Basha Paef is exhibiting at her studio, 45 River street, her recently sculptured likeness of A. J. Philpott, art critic of the Boston Globe.

Earl Sanborn, a former Museum scholarship student of pre-war days, has just returned from a painting trip abroad. He is showing as a part of the requirements of his scholarship numerous sketches, water colors and paintings done during his stay in Europe.

Charles Curtis Allen is showing recent paintings at the Newton Public Library.

In the exhibition of etchings by Ernest D. Roth at Goodspeed's a large number of sales were made.

The Brooks Reed Gallery has opened an exhibition of twenty paintings by Albert André.

Clifford W. Ashley, a New Bedford artist, is holding his yearly exhibition of paintings at Vose Gallery, Boylston street, lasting through May 29. The tang of the salt air is in his pictures. A typical scene is an old wharf of New Bedford, littered with all the odds and ends that are part and parcel of the fishing industry, a great tall-masted ship moored alongside, its shining spars glistening in the sunlight, while below the restless blue waters of a clear day are contrasted with the big hulk of the vessel. In "Leviathan" Mr. Ashley has given us a spirited picture of a whale hunt. Two boat loads of men are close upon a monstrous whale. Others that please are "The Wanderer," "Bark Greyhound," "Alongshore" and "Drying Sails."

—Sidney Woodward.

Duluth, Minn.

Sponsored by the Duluth Art Association, members of the Duluth Art Club held an exhibition of paintings which attracted crowds to the Public Library. Axel Wickstrom's pictures were among the popular favorites, notably "The Bridge." Matt Wolden's "A Windy Day" came in for many approving remarks, and Carl J. Nordmark's winter landscapes are typical of the Northwest. Other exhibitors are C. C. Rosenkranz, N. A. Eacobacci, Rudolph Ronge, Paul Van Ryzin and Miss N. A. Pendergast. The Art Club is planning to hold annual exhibitions.

PHILADELPHIA

The new exhibitions are: At the Arts and Crafts Guild, a special display; at the Graphic Sketch Club, textiles, pottery and painting; at the Plastic Club, annual exhibition by members; at the Sketch Club, water colors by Alfred Hayward and pastels by Fred Wagner; at the T Square Club, work by master craftsmen, Nicola D. Ascenzo, Samuel Yellin, John H. Bass and E. Maene.

At the Philomuseum Club, the Fellowship has arranged a special exhibition. In the entrance hall to the Academy of the Fine Arts, the Fellowship has also put up an exhibition of reproductions of work by Philadelphia's four most famous women artists, Mary A. Cassatt, Cecilia Beaux, Violet Oakley and Florence Este. The Fellowship is responsible also for a group of paintings in the Light-house.

At the Print Club there is an exhibition of Whistler's etchings and a loan exhibition of Whistler books.

As for the art schools, the Academy was open to visitors all day Tuesday. At the School of Industrial Art there was a demonstration of school work and demonstrations of linoleum blockprint making, of modelling, of wood carving, and the making of pottery and batik. At the Philadelphia School of Design for Women is also an exhibition of students' work and a retrospective exhibition of American design and handiwork, and throughout the week the classes in woven and practical design, in fashion and in interior decoration, were open to visitors. At the University of Pennsylvania, the school of Architecture held a special exhibition.

As for the artists keeping open house, a list was circulated giving the names, addresses and hours of receiving.

The University Museum of the University of Pennsylvania, has organized one of the most important collections of Chinese art ever seen in this country. It consists of statuary, bronzes and paintings on silk, and demonstrates the art history of China from its unrecorded beginnings about 2,000 B. C. to the present time. The Museum's permanent collection of Chinese objects, conceded to be one of the finest in the world, has been augmented by rare loan exhibits from London, Paris and elsewhere. It will be on view for two months at least.

—Edith W. Powell.

Providence

At the Providence Art Club the forty-third annual exhibition of painting and sculpture comprised 107 accepted works, including twelve pieces of sculpture. Robert Strong Woodward was represented by "When the Moon is Full" and "Mid-Winter," notable for their tonal harmonies. "Capri," by H. Cyrus Farnum, was sunny and brilliant, and the marine, "The Ground Swell," by Parker S. Perkins, was tremendously effective. Emma L. Swan's panel, "Dahlia," "Mt. Monadnock" by Grace Dredge Reasoner, F. Usher De Voll's "Washington Arch, Night," R. H. Ives Gammell's "Still Life," G. A. Hay's "A Summer Morning," Frank C. Mathewson's "Rockport Lane," Herman Dudley Murphy's three distinguished canvases, including "By the Sea," A. E. Sims' sea-coast view, "Grand Manan," and Stacy Tolman's three studies of New England winter scenery were among the striking pictures in oil. Of the water colors, "The Red Wagon," by Felicie Waldo Howell, was distinctive. Two paintings and several etchings have been sold.

—W. Alden Brown.

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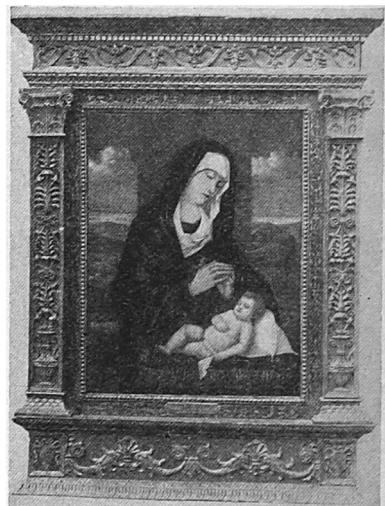
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SAN FRANCISCO

The pictures by James Swinnerton in the exhibition just opened at the S. & G. Gump gallery show a marked advance in feeling over those which he has hitherto shown in San Francisco. Retaining the vigor of treatment which marked his early work, they are now beginning to express more of the poetic moods which obtain in that desert country which he portrays. While many of the canvases are distinguished by the rich reds and purples as before, many are in more delicate coloring and show a phase of the waste places which is less familiar and yet highly distinctive to those who know the desert. Swinnerton's advance in technique is perhaps most strikingly apparent in his "Tankiwitz Cañon," a canvas in which the rugged rocks of the barren spur are veiled and softened by the delicate blue of late afternoon. "Wild Verbenas" is a bit of unusual coloring and very decorative. "Palm Springs" and "Red Rock Trail" display Swinnerton's strength and vigor to the utmost.

An example of William Keith's early work, dating probably somewhere around 1885, has recently come to light and is now being shown at Gump's. It is a small canvas, "At the Head Waters of the Merced," which had been for years in the possession of an East Bay family. It depicts a mountain meadow with a gloomy arm of pine forest beyond, while above and miles beyond is a rugged peak which holds the last of the afternoon sunlight.

A marine of splendid value, "On Coming Storm at Maui," is shown at Gump's, by Mary Coulter. This is a part of the work done by Mrs. Coulter during her several years' stay in the islands. It is full of life and tropical color.

Miss Marie Stevick, whose work is better known in Chicago as yet than here is doing portrait work of miniature size, using copper rather than the conventional ivory or wood. A head of Miss Katherine Edson, done on a copper disk about five inches in diameter, employs the glint of the native metal most effectively, both in the ornamental background and in the ornaments of the head-dress worn. A portrait of Pavlowa, the dancer, is now under way.

Several sales were made during the Anne Bremer exhibit at the Tollerton Print Rooms. The walls are now occupied by the etchings of George T. Plowman, of Boston, and Ralph Pearson, of New Mexico.

Among the out-of-town artists viewing recent local exhibitions was Mrs. M. B. Shockley, of Palo Alto. She is a painter of still life, and is now engaged on a commission for one of the peninsular homes. One of her recent sales was a screen now in the Washington drawing room of Mrs. Herbert Hoover.

—Harry Noyes Pratt.

LOS ANGELES

Clarkson Colman is holding two exhibitions of marines painted at Laguna Beach, where his permanent studio is located. One of the exhibitions, consisting of about fifteen canvases, is held at the Battey Gallery, Pasadena. The other comprising fifteen large canvases and many small sketches, is at the Franklin Galleries, Hollywood. Interesting titles are "The Surf," "Flight of the Gulls," "Laguna Coast," "Beside the Western Sea" and "Night Magic."

At the Ebell Club, which shelters an exhibition of pictures each month in the year, the show for April consists of ten landscapes by Eastern men. The pictures were loaned by Cannell & Chaffin. Martin Borgord is represented by three pictures, and the following artists by one each: Lester D. Borondo, Glen Newell, Carl Rungius, William Enger, Charles H. Davis, Carle J. Blenner and Chauncey F. Ryder.

O'Hara & Livermore's, in Pasadena, show about twenty miniatures from the brush of Mary Coleman Allen, all of them of refined yet vigorous workmanship, after the best modern traditions.

An exhibition of twenty recent landscapes of Southern California by Benjamin Chambers Brown opened April 15 at the Stendahl Galleries, Hotel Ambassador, to continue for two weeks. Mr. Brown, who is also an etcher of distinction, is the president of the Print Makers' Club of California.

The third annual exhibition of works by painters and sculptors of Southern California opened at the Los Angeles Museum April 21, to continue to May 30. The entries are very numerous.

Marie B. Kendall is showing twenty-eight landscapes at the Public Library in Long Beach, sixteen miles from Los Angeles. Mrs. Kendall is a fine colorist, with a true feeling for nature.

The members of the Laguna Beach Art Association are busily preparing for their spring exhibition, which opens soon in their gallery at Laguna Beach.

Among the exhibitions in the new Franklin Galleries in Hollywood is one of works by Eastern men, brought here by Frank C. Freymuth, who is in charge of the room housing these canvases. Among the painters represented are Edward H. Potthast, E. Irving Couse, Albert Groll, Ivan Olinsky, Frank De Haven, George H. McCord, George Baker, George Inness and Dorothy Visju Anderson. Other exhibitors at the Franklin are Paul Lauritz and Clark Colman, the one showing landscapes, the other marines.

Maya and Aztec murals by Henry Lovins, of San Diego, were shown in the Public Library up to April 15, when they were withdrawn and sent out to the Southwest Museum.

—A. A.

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A case of Chinese porcelains from the City Art Museum is on display in the art room of the Public Library.

The painting for the months of April and May lent by the Museum for display in the art room of the Library is "Head of a Woman," by Anders Zorn.

An important event recently was the opening of the City Art Museum at night for a large public reception which was called "Art School Night," given under the auspices of the Art Alliance, the Twentieth Century Art Club, the St. Louis Art League and the St. Louis School of Fine Arts, to view the most comprehensive exhibition of student work ever shown at the Museum. Addresses were made by Mayor Kiel, R. A. Holland, director of the Museum; Tom P. Barnett, Paul Berdanier and others.

Three large canvases by Anselm Schulzberg are on display at the Noonan-Kocian Gallery.

A recent notable accession to the City Art Museum is a fine Renaissance portrait by Sebastiano del Piombo. The painting comes from the well-known collection of Eugene Richtenberger of Paris. The subject seems to be a musician, judging by the sensitive face, fine hands and the musical instrument, a sort of lute or guitar, which he has just been holding.

In the exhibition of the Nanuet Painters and Sculptors at the Newhouse Gallery the paintings of John E. Costigan, Walter Bollendonk, Sara Hess, William H. Donahue and Frances Keffer are among the notable exhibits.

Five of the ten water colors by Felix Heuberger, displayed at the Public Library, have been sold.

—Mary Powell.

Cleveland

Oils and chalk drawings by Arthur B. Davies, loaned to the Museum by Hoyt L. Warner, of this city, include "The Balance of the Golden Scales," which was sent to the Venice Exposition in the collection of American paintings arranged by Mrs. Harry Payne Whitney. "Underneath the Golden Bough," "Dyonisius and His Pard" and "Farewell Across the Bay" are other characteristic canvases.

"Sacred Birds," by E. Irving Couse, has been presented to the Museum by Mr. and Mrs. F. E. Drury, of this city, and placed on exhibition.

H. N. Dunbar, of the Roullier Galleries, Chicago, has an exhibition of etchings at the Korner & Wood Galleries. Works by Dürer, Corot, Millet, Whistler, Gaillard and Lepere, and by the Chicago etcher, Charles W. Dahlgreen, are shown.

At the Gage Gallery twenty-nine landscapes by John F. Carlson, many of them winter scenes, are on display. Flowerpieces and still life pictures by Felicie Waldo Howell form a second notable collection at this gallery.

—Jessie C. Glasier.

Greenwich Artists to Exhibit

The Greenwich Society of Artists will hold its sixth annual exhibition from May 6 to October 15 in the Bruce Art and History Museum. Paintings, sculptures, architectural plans and arts and crafts exhibits will be shown. The president of the organization is Leonard Ochtman, and among artists who will contribute to the show are Matilda Browne, J. Alden Twachtman, Elmer L. MacRae, Clarence Rowe, James G. Tyler, Minna Fonda Ochtman, E. C. Potter, M. E. Robinson, Clara Wakeman, Gutzon Borglum and A. J. Norris.

Boston Art Club Elects Officers

BOSTON.—At the annual meeting of the Boston Art Club these officers were elected: President, S. Parker; vice-presidents, Charles H. Bayley and Charles H. Tucker; treasurer, Josiah S. Hathaway; secretary, James Fortescue. The directors are Paul H. Taylor, William B. Stearns, Robert Jordan, George B. Rice, Tino L. Perera and Wanton Vaughan.

C. T. Loo Back from Paris

C. T. Loo, head of the firm of C. T. Loo & Co., dealers in Chinese antiques at 557 Fifth Avenue and 34 Rue Taitbout, Paris, arrived in New York on board the steamship Paris last week after a month's visit to France. He will remain in New York until May 24.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—American and English sporting subjects, by Arminell Morshead, May 1-June 2.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness. Allied Artists of America, Fine Arts Bldg., 215 West 57th St.—Ninth Annual Exhibition, beginning May 1.

Anderson Galleries, Park Ave. and 59th St.—Paintings by an unknown, to May 13.

Arlington Galleries, 274 Madison Ave.—Paintings by Henry R. Rittenberg, to May 6.

Art Center, 65-67 East 56th St.—Paintings by Ben Carré, to May 6; Book-bindings by James Macdonald, to May 10; exhibition by the Society of Illustrators' School for Disabled Soldiers, to May 9; Work of the Prevocational Art Department of the Ethical Culture School, to May 5.

Babcock Galleries, 19 East 49th St.—Tempera paintings by George J. Kitch, to May 13.

Belmaison Gallery, John Wanamaker's.—Black and White drawings by American Artists, May 4—31. Bookery Art Gallery, 14 West 47th St.—Paintings by Marco Zim.

Bourgeois Galleries, 668 Fifth Ave.—Annual exhibition of modern art, May 3—24.

Brooklyn Museum, Eastern Parkway.—Benjamin West memorial exhibition; pictures illustrating camouflage and protective coloration by Abbott H. Thayer and Gerald H. Thayer, to May 7; sixth annual exhibition of the Brooklyn Society of Artists, beginning May 3; memorial exhibition of the works of Hamilton Easter Field, beginning May 3.

Brown Robertson Galleries, 415 Madison Ave.—International wood block show, to May 13.

Brunner Galleries, 43 East 57th St.—Paintings and sculpture by the Modern Artists of America.

City Club, 55 West 44th St.—Portrait and Figure Exhibition, to May 4.

Daniel Gallery, 2 West 47th St.—Paintings by Louis Bouché, to May 13.

Dudensing Galleries, 45 West 44th St.—Seventh Annual Exhibition of the Eclectics, May 1—31.

Durand-Ruel Galleries, 12 East 51st St.—Paintings by Guillaumin.

Ehrich Galleries, 707 Fifth Ave.—Modern flower paintings, and selected paintings by old masters, through May; Cantagalli and Italian linens in Mrs. Ehrich's Gallery.

Fearon Galleries, 25 West 54th St.—Exhibition of British portraits.

Ferargil Galleries, 607 Fifth Ave.—Paintings and sculptures by "The Contemporaries," May 1—31.

Folsom Galleries, 104 West 57th St.—Pastel portraits by Jessie Voss, to May 6.

Kennedy Galleries, 613 Fifth Ave.—Etchings, water colors and drawings by Troy Kinnery, to May 6.

Galerie Intime, 749 Fifth Ave.—Special exhibition by a group of younger American painters.

Harlow Gallery, 712 Fifth Ave.—Bronzes of horses and dogs by Amory C. Simons.

Keppel Galleries, 4 East 39th St.—Prints by Joseph Pennell, to May 6.

Kingsore Galleries, 668 Fifth Ave.—Symbolical paintings by Marion Spore, beginning May 1.

Knodler Galleries, 556 Fifth Ave.—Etchings by Whistler; etchings by Zella de Milhau, to May 6.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, to May 7.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.

Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, linens, and brocades, May 1—20.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Frederick C. Frieseke, Malcom Parcell and Hayley Lever, to May 20.

Majestic Art Gallery, Hotel Majestic.—Decorative screens, panels and paintings by Alberto Buccini, to May 11.

Marionette Theatre Studio, 27 West 8th St.—Paintings by John Decker, to May 3.

Metropolitan Museum, Central Park at 82nd St.—Old English Prints; selected Japanese Prints.

Milch Galleries, 108 West 57th St.—Selected American paintings.

Montross Gallery, 550 Fifth Ave.—Special exhibition of contemporary art.

Mussmann Gallery, 144 West 57th St.—Paintings by Henry C. White, W. R. Derrick, Philip Little and Henry Davenport, May 1—15.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler.

Pen and Brush Club, 134 East 19th St.—Portraits in oil, water color and pastel, to May 12.

Pratt Institute, Ryerson St., Brooklyn.—First exhibition of the Painters and Sculptors, to May 13.

Ralston Galleries, 4 East 46th St.—Special exhibition of XVIII century English portraits, Barbizon and modern American paintings.

Rehn Galleries, 6 West 50th St.—Paintings by Walter Griffin.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Sculptors' Gallery, 152 East 40th St.—Exhibition of contemporary American art.

Elizabeth Cady Stanton, 222 West 59th St.—Exhibition by members of the portrait classes, May 3—10, 2 to 5 P. M.

Sternier Gallery, 22 West 49th St.—Group of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Weyhe Galleries, 710 Lexington Ave.—Woodcuts by Felix Vallotton, to May 3.

Whitney Studio Club, 147 West 4th St.—Annual Members' Show, to May 6.

Wildenstein Galleries, 647 Fifth Ave.—Sculpture and drawings by Jo Davidson; "Cats" and "Gypsies" by Henry Caro-Delvaile, to May 6.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Leon Kroll, April 24-May 13.

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